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view to the new edition of Boerio, with the preparation of which rumor credits Mr. Gattinoni. I regard as unnecessary Pianigiani's supposition of *courroux* (French) for Sicilian *corivo* 'anger.'¹ The exact semantic development of the word in that sense is furnished by the Venetian locution *corivo a menar le man* (Boerio).

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CORNEILLE'S ALLUSION TO THE *Astrée* IN HIS *Suite du Menteur*

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the *Suite du Menteur*, act IV, scene 1, ll. 1221 ff., Mélisse, the heroine, confesses to Lyse, her alert chambermaid, her sudden love for Dorante, and expounds the laws of sympathy as follows:

Quand les ordres du ciel nous ont fait l'un pour l'autre,
Lyse, c'est un accord bientôt fait que le nôtre :
Sa main entre les cœurs, par un secret pouvoir,
Sème l'intelligence avant que de se voir ;
Il prépare si bien l'amant et la maîtresse,
Que leur âme au seul mot s'émeut et s'intéresse . . . etc.

Lyse recognises in these words the theory of Sylvandre, the ideal shepherd of d'Urfé's *Astrée*, concerning the magnetism of souls (vv. 1235–37):

Si, comme dit Sylvandre, une âme en se formant,
Ou descendant du ciel, prend d'une autre l'aimant,
La sienne a pris le vôtre, et vous a rencontrée.

A note in the Marty-Laveaux edition of Corneille¹ interprets this as an allusion to the passage in the *Astrée*² in which it is said that Sylvandre constructs a compass, "dont l'esguille tremblante tournoit du costé de la Tramontane, avec ce mot, L'EN SUIS TOUCHÉ. Voulant signifier que tout ainsi que l'esguille du quadran estant touchée de l'Aimant se tourne tousiours de ce costé-là, parce que les plus scavants ont opinion, que s'il faut dire ainsi, l'Element de la Calamite y est, par cette puissance naturelle, qui fait que toute partie recherche de se rejoindre à son tour ; de mesme son cœur atteint des beautés de sa Maîtresse, tournoit incessamment toutes ses pensées vers elle."

¹ *Vocabulario etimologico*, Roma, Albrighi Segati, 1907, s. v.

² Paris, 1862 ; vol. iv, p. 353. Reure, in *La vie et les œuvres de Honoré d'Urfé* (Paris, 1910, p. 306), refers to this borrowing, but does not indicate what passage in the *Astrée* he considers as the source.

³ Edition of 1632–1633 ; part II, book 3 ; pp. 170–171.

It would seem that Corneille had rather in mind Sylvandre's statement³: "Quand le grand Dieu forma toutes nos âmes, il les toucha chacune avec une pièce d'aimant, & qu'après il mit toutes ces pièces dans un lieu à part, & que de mesme celles des femmes, après les avoir touchées, il les serra en un autre magasin séparé : Depuis quand il envoie les âmes dans les corps, il meine celles des femmes, où sont les pierres d'aimant qui ont touché celles des hommes, & celles des hommes à celles des femmes, & leur fait prendre une à chacune . . . Il advient de là qu'aussi tost que l'âme est dans le corps & qu'elle rencontre celle qui a son aimant, il lui est impossible qu'elle ne l'aime, & d'icy procedent tous les effets de l'Amour . . ."

The Marty-Laveaux edition is further inexact in the statement⁴ relative to ll. 1241–1243 of the *Suite du Menteur*⁵ that the *Astrée* does not give the details of Sémire's treachery. His perfidy is minutely described in the fourth book of the first part.

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ON THE POET COLLINS

To the Editors of *Mod. Lang. Notes*.

SIRS:—The poetry of Collins is of such an exquisite and truly poetical character that it furnishes a good touchstone for determining the tastes of an age. It is accordingly a matter of some general interest to know how the eighteenth century felt toward Collins. We may, for instance, gain in this way clearer ideas of the rapidity of the decline of pseudo-classicism. In Professor Bronson's admirable edition of Collins (*Athenaeum Press Series*) there is considerable evidence to prove that the poet was more generally appreciated in the eighteenth century, particularly the latter part of it, than has been thought. During the past summer I

³ *Astrée*, part I, book 10 ; pp. 697 ff.

⁴ This peculiar conception was probably developed from the old comparison of a mistress' heart to a compass or loadstone, a comparison drawn in the first passage quoted above from the *Astrée*, and already known to the Sicilian poets. See, for instance, "Ancor che l'aigua per lo foco lasse . . ." by Guido de Columnis, stanza 5, ll. 1–12 (reprinted in A. J. Butler, *The Forerunners of Dante*, Oxford, 1910).

⁵ *l. c.*, p. 354, n. 5.

⁶ Ce vieux saule, Madame,
Où chacun d'eux cachait ses lettres et sa flamme,
Quand le jaloux Sémire en fit un faux témoin,
Du pré de mon grand-père il fait encore le coin.

came upon a number of minor things which tend to confirm Professor Bronson's contention besides being, to me at least, of interest in themselves.

In *Letters concerning the Present State of England* (1772), there is *A Catalogue of the most celebrated Writers of the present Age, with Remarks on their Works*. Two pages of this are devoted to Collins, especially to his *Oriental Eclogues* from which there are several quotations. He is described as, "One of the best poets which we have had in this age; he has written very few pieces, but those of sterling merit. His oriental eclogues have greater merit than any piece of pastoral poetry in our language" (p. 351). That interesting and curious person, Sir Egerton Brydges, in writing of his college days (c. 1780), says, "Collins . . . was one of the greatest favorites of my youthful taste" (*Poems*, 4 ed., 1807, p. 215). Scattered through the very popular and equally lugubrious *Elegiac Sonnets* of Charlotte Smith, are a number of tributes to Collins. Miss Smith sings of

"Wilds! whose lorn echoes learn'd the deeper tone
Of Collins' pow'rful shell!"

and later,

"Th' Enthusiast of the Lyre, who wander'd here,
Seems yet to strike his visionary shell,
Of power to call forth Pity's tend'rest tear,
Or wake wild Frenzy—from her hideous cell!"¹

The most interesting proof of Collins's popularity, but one to which I have never seen any reference, is the number of poems using the metre of his *Ode to Evening*. To be sure, this very unusual metre was employed by the three Wartons as well as by Milton² so that any of these poets and not Collins or any one of them with him or with each other may have suggested the use of this metre. Many of the poems, however, show other influences from the *Ode to Evening* so that it is probable that most of them derived their metre from this source. My list of poems which use the metre extends from 1759 to 1821 and includes twenty-five titles. Others I came upon before I thought of noting them down, so that the list could probably be considerably enlarged. Seven of the poems were

published before 1773; thirteen, by 1786; and nineteen, by 1800. It is significant that four of them are in the volumes of verse presented to the king by the University of Oxford in 1761-2, and that four more are connected with the sentimental Della Cruscan movement. Some of the verses are by poets of consequence in their day, Mrs. Barbauld; Mrs. Mary Robinson, the "Perdita" of whom Reynolds, Romney, and Gainsborough have left charming pictures; the gifted and still unappreciated John Clare; Henry Kirke White; and even Robert Southey.

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PARLIAMENT OF FOWLS 693 F.

To the Editors of Mod. Lang. Notes.

SIRS:—Dr. Samuel Moore, in "A Further Note on the Suitors in the Parliament of Fowls" (*Mod. Lang. Notes*, xxvi, 8-12), offers the following explanation of the concluding stanza of the *Parliament*: "Chaucer here recommends himself to the King, and in a delicate and characteristic manner expresses his hope for some mark of royal favor." "This interpretation," he adds in a footnote, "so far as I have been able to find, has never before been brought into the discussion of the poem." But how does this interpretation differ from Root's in the *Poetry of Chaucer*, p. 140: "The delicate hint of these closing lines"? It is perfectly clear, as Mr. Moore says, that this concluding stanza looks back to the stanza in the proem, in which Chaucer tells us of his love of reading, "what for luste and what for lore." Further than this justification of the last stanza on the score of structure we cannot safely go. Taking the conclusion with the proem, however, I seem to hear an echo of famous lines in the first Canto of the *Inferno*:

Vagliami il lungo studio e il grande amore
Che m'ha fatto cercar lo tuo volume!

The fact that ten Brink long ago associated these lines with *Parliament*, l. 109, tends to strengthen my view. The verses were familiar to Chaucer and he returns to the idea of *vagliami* at the end of his poem.

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¹ Worcester, U. S. A., 1795. Sonnets xxx, 10-11; xlv, 11-14. A footnote to the last quotation states that Collins is referred to. Cf. also notes to xxviii, 9; xxx, 10; and xxxiii, 9.

² Cf. my article in *Mod. Lang. Notes*, Jan. 1910, pp. 30-1.